

SHIFTING GEARS

THE CHANGING MEANING OF WORK IN MASSACHUSETTS, 1920-1980

GARDNER, MASSACHUSETTS

INTERVIEWEE: JOHN DUMANOSKI
INTERVIEWER: MARTHA NORKUNAS
DATE: May 31, 1988
TRANSCRIBER: LINDA DeLISLE

TAPE ONE, Side A

MN: How I always start, is I ask about your family and who is it that came to this area? Or came to the U.S. even?

JD: Well both my mother and father came from Poland. They came to New London, Ct. I'd say it was somewhere around 1910, I'm not sure. And they settled in New London and we moved up here, lets see, my oldest sister was born in New London, I was born in New London, my next two sisters were born in New London. Then my younger sister was born in Gardner in 1920 and my brother was born in 1924. in Gardner, they are the two youngest. We moved up from New London in November of 1919.

MN: Do you know why they originally left Poland.

JD: They left Poland because of conditions. They thought like everyone else in Europe, They lived out in the rural districts and most of them heard, oh most of them had relatives that came before and it was a lot better here than it was over there. So, they immigrated.

MN: So its something vague?

JD: Ya, its vague. In fact they didn't know the language or anything when they came over.

MN: Did they have relatives in New Londaon?

JD: Oh, yes, I have quite a few relatives and they had relatives in New London. I think my father had an aunt, he had a brother. I don't know, I think he probable came over before my father. Then he had a younger sister that was over here. He had an older sister that was over here. So he had quite a family in New London, at least when I finally met them, because some of them had died along the way, you know, the older ones.

MN: Were your parents already married when they came here?

JD: Oh no they weren't. They met and got married in New London.

MN: Was it a matched marriage? Did they do that?

JD: There was nobody to match them up here. They came over separately. I mean they weren't even from the same village or anything like that. My mother came over from where Poland, where East Prussia and Lithuania, It was right at the two boundaries. My father came from, oh, about half way between there Warsaw, a town they call Womsaw, that was the, he came from a little village. They were all rural people.

MN: Have you been there?

JD: Oh yes I've been there, twice in fact. We went in 1970. We took Paul along with us. It was a tour group. We took the southern tour to Krakaw and Auchwitz and down the Czek border, and came back up and we had a couple of days off so we have the bus driver drive us up to Womsaw and from there we went up to where my mother came from. We tried to contact some relatives and they was frightened to death so they wouldn't even let the Taxi driver even talk to them. He said I have relatives from America. They wouldn't even open the door. This was at night. So we had to drive all the way back to Womsaw that night.

MN: What, did they think you were police or something like that?

JD: Well they had, being a communist, they had been harrassed before I think. They were afraid that it was ever the radicals or whoever it was they weren't sure. In fact, one of my relatives there, when I was visiting, he saw this red light on a tower, and it wasn't there before, evidently they'd just build the tower, and the tower was lit up for the first time. He was frightened. Anything, if they see a red light up in the sky, thats an omen of something. So he says to me "Oh my God, look theres a red light up there". I said thats only a tower, he said it was'nt there yesterday, something going to happen.

MN: Was he a Polish relative?

JD: Well because this was one of the ones in Poland. I visited a lot of them. This was in 1973 when I finally got in touch with all of them. We even rode on one of these old wagons that they have in Europe drawn by two horses. They pick up their coal and every thing with that. So, the polish, when they came over, they were married in New London and my father worked as a stevadore on the docks.

MN: I'm sorry, What is a stevadore?

JD: Stevadore is someone who works, well they unload the ships onto a railroad cars, its at a pier. The river in New London. Then he worked in the gas house, and there was just no work to be found after the war. He had a relative here in Gardner. It was a first cousin or so. So he came up and he got at John A. Dunn & Co.

MN: Where is that? People always mention that to me?

JD: The Dunn Co., you know that, sort of a short cut that goes down from Main Street over to Cross St., over to Pine. Right where the City Hall Avenue comes down. Well that factory in the back there, it was a pretty good size factory at the time, it was a chair

JD: (con't) factory. So my father got a job there. Then that place folded up.

MN: When was that?

JD: During the depression. I don't recall. He worked there for a few years. It folded up because the service, it seems that every place he worked he just had that luck. The sons took over the factories that were started by the father or grandfather and evidently weren't used to managing correctly so it just went down the drain. So he lost the job there and finally got a job at Derby Co. P. Derby that was on Main St., where the Getty station is or Harvest Basket those were big factories there. They've been demolished since.

MN: And what did they make?

JD: That was a chair factory also. So that one went down the drain to. So from there he went over to Greenwoods over, way up on East Broadway, on the left side. They used to have the big chair there. I don't know what's there now. So then that one folded up.

MN: This was all in 1930?

JD: This was in the 30's This was probably into 40 probably. Then from there, he got a job, because my brother-in-law worked in and my sister in Gem Crib. So he got a job in Gem and that's where he worked last until he died in 1954. And I had just started working in the Heywood Wakefield, I remember it was during the depression, we'd go looking for a job.

MN: How old were you?

JD: Oh ya, I was probably seventeen or eighteen. We'd look for a job and the fellow that was there, George Mathews he was a big portly fellow, he would hire someone to come off the freight train if he had an opening. And, we'd go over there, a bunch of us kids and look for a job. Tell our mother, well where did you go, well we went over to Heywood Wakefield because there was no other place, or sometimes we'd make the rounds. There was no other place that would be hiring. This one day, on April Fools, I said that I'd been lying to my mother which isn't right, I knew he wouldn't give me a job anyways, so this time I came in and I shook my head because this was all he ever did was shake his head, I shook my head and he called me back. I think he finally found a job that was rotten enough, I mean, to give to me (laugh). I started in Heywood on this reed furniture, sanding the, they had a little hair on the reed furniture, sanding, piece work. I think I could make about \$5.00 a week if I really worked at it. But half the time you'd be waiting for it to come. It was really something, Oh, it was horrible.

MN: My impression of piece work, you know I always had this idea that there was tons of things to do, and the harder you worked the more you could make, but thats not true?

JD: Well, back then, probably some of the jobs, but they didn't have anyone protecting you, so ah, he gave you the job, you worked on it, so you'd have these wing chairs, you'd have little settees, and then after they painted them you'd sand them a bit to. It was all with sandpaper. By hand, and the amount of money you got for one wasn't great, I mean the rates were poor. But also you didn't have that much, you waited in between. Sometimes you couldn't make enough even to feed you for one day. But from there, as it went along, we had a little tyrant for a boss that came down from Wakefield. His name was Charly Saunders, I remember that. Tom Hurley was the superintendant. He was a nice old fellow and he had the idea that he was going to make a painter out of me. He wanted me to learn how to mix paints and stains and everything. When he told me, I said I don't care for paint to much, but as it went along, what he did is, gave me a job, more or less fired the foreman that I had. They gave me a job taking care of, there were two of us, the older fellow was made more or less like the foreman, and I was more or less like his assistant, because I knew all the patterns. So, I took care of that end of it, and he took care of mixing the paints when they painted the stuff. I'd take the stuff down to the shipping room also.

MN: This was after you worked sanding the reed?

JD: Right. He saw me, and he liked me and he thought that I was a good worker. It was just that when George gave me the job, he gave me the rottenest job that he had in the place.

MN: Did they come down and find you in the reed area?

JD: No, No, this was in the paint shop.

MN: But how did you move from the reed to the paint? Did you ask for it?

JD: This fellow was working, this foreman was working for Tom Hurley who was the super and what he did was, the reason the fellow actually fired was he asked the girls that were dipping, and there were two of us, there were two fellows more or less on piece work on different things. At that time I think we were handling, back and forth, were handling the furniture, bringing it down to the shipping room and what-not. The girls, they had a contract. You know what a box saw is? They have sort of a toggle at the top, and you have the two ends, generally they were painted red, two wood pieces on the end, a one man saw, and then you had a wooden one accross. The toggle was to pull it together so it would stretch the saw. But what we were doing would be the cross piece. It was a sort of an x. It was out of wood and the two ends. The girls were working piece work on those, and they were dipping them in red paint, then they'd dip them in varnish after. They were getting a certain amount per piece. The girls were just sort of taking it easy, so they let them run into a penalty because the contract was due to be shipped in a couple of days, and they didn't have anywhere near the thing finished.

JD: (con't) So this little Charly Saunders asked if I and Skid Porkp would do him a favor and do these that evening, ya know, overtime. It was to nice. It was right in the middle of the summer. It was hot up there. They had a finish, right on the corner there, West Lynde Street, they had a Finish rooming house, and they had family style meals in there. For 35¢ you could eat all you wanted. You could have milk and everything else. So we went over there to eat, back and worked till 8:00 and the only thing is that I made a deal with the foreman first, that we weren't going to work for the rates that he had for the girls because you couldn't possibly make anything. There was no time and a half for overtime, it was just you worked and this was it. We got the thing out, we dipped in red paint, then we dipped in varnish, it was very messy. We got the thing out and when I got my pay, I just blew my top. I just took a look and I went over to Charly and I says, look, I can see you doing your job, but when you are bread and butter out of my mouth, I says, after you made a promise, just so you can look good, because the contract got through. I says, thats about it. I've had it. I have no use for you at all. I walked out. Thats when Tom Hurley, when I came after my pay. I just remember then, I came back out and Tom Hurley says now look, We'll get rid of Charly (phone rings) He said I'll give you 25¢ an hour which at that time was pretty good ya know. He says, I'll give you 25¢ an hour, you work and Pat Magnum will take care of the paint. He says, sort of the room. So they got rid of Charly Saunders. Well he was one who used to swear at the girls and everything. He'd call them an S.O.B. He was really rotten, I For a guy that's in charge I mean he wasn't very much. So thats when I started to take care of the furniture, getting it down and everything. It was strickly day work then.

MN: It wasn't piece work?

JD: No, that was 25¢ an hour. I got what I was promised. Like I say Tom Hurley liked me, and he says you come back. He was upset because I just packed up. I just walked right out. I got my pay and I walked out. That was it. I just felt so used that I decided this was it, I wouldn't stay there any more. It was a tough decision, but I just made it. I said, I'm not working for a guy like that.

MN: Did you have another job?

JD: No. No. I didn't have anything else to do. This was just spur of the moment. But, I came back the next week. Like I say, when I came after my pay, Tom Hurley cornered me and he told me to come back and work on that. So then I worked along on that, and like I say, I'd bring the furniture down to the shipping room or packing room. Then I decided that I had, oh, good at home, I mean we didn't have much of anything. There were six kids. My parents would never go on welfare. They didn't believe in it. Most of them didn't that came from eastern Europe. So I decided, I'll never know if I would be able to go on my own. But the thing is, God, I'm at home, so that anything as far as the food, I mean its right there. I wonder if I can get along on my own, so I, this was in February of 1934. So I walked to, from here to Fitchburg, it was about o.

JD: (con't) I was gonna enlist in the navy.

MN: You walked to Fitchburg?

JD: Ya, and when I got there, I found out it was all filled up. So the fellow from the army saw me there and he came over and he said why don't you join the army. So I said, oh heck, okey. So he took me down the 14th of February to Springfield. I wasn't sworn in yet when the fellows across the hall came running in and said um, we just got word that we have openings in the navy, you have'nt sworn in, you passed every thing over here, its okey. I couldn't do it to the guy that brought me down here so I went into the field artillery and I spent 3 years up in Ethan Allen Vermont.

MN: In the army?

JD: Yes. I was riding horses in the field artillery. From 34, then ah, we got motorized at the end of 34, and so, I was driving instructor for a while, because a lot of the kids from the city never drove. I was one of the driving instructors in our battery.

MN: How did your parents feel about you joining up?

JD: They didn't like it. I wanted to go to Hawaii but I didn't do it because, my parents said, suppose something happens and you're gonna be so far away and what not, so I says well, okey, so what I do, I go up to Vermont and it was the coldest year that I can remember.

MN: So much for Hawaii.

JD: I went up there. The bus lets me off, and I didn't know the post at all, and I was never up there before. He lets me off, and I go across the parade field with just a pair of rubbers, its about 25 below zero or so. It was 55 one day, every fellow that went down for horse exercise, oh what did we call it, it was sort of a barn for exercising, and everyone of the fellows had either a frozen nose, frozen ears, and it was just about from here up to the Lil Peach, which I'd say is probably about 200 yards or so, if it was that much. It was so cold. And not knowing that night I went to bed with , lights went out at 9:00 except in the day room. So, I didn't know that there were blankets in under so I was sleeping under one blanket, and I'm cold all night. The fellows get up in the morning saying "we don't know who this new recruit is but he must be really tough". "one blanket" It was just stupid I told them, I didn't know I had blankets and a pillow. So, I got out in 37, they wanted me to reinlist, the first sargent knew, most of the fellows would complain, and I never complained. In fact the folks wanted me to get out ahead of time. I said no, no. I didn't pay to get in, I wasn't going to pay to get out either. It was right during the depression. So I stayed till 1937.

MN: Did you send your money home?

JD: I sent some, only when we went in we only got \$16.95 a month, and you had to polish your buttons, your shoes and your leather belt and everything else. Then the thing with the movies, You got a book of movie tickets, because there was nothing else you could do, very much. That's when Roosevelt gave us the 15% cut. Den we got part of it back in ah, I think it took three steps, \$16.95 to \$17.95 or something like that. Finally we wound up with the \$21.00 that they cut it down from. Oh, I'd try to save \$5.00 a month if I possibly could for a few months so I'd have enough so I could take a, when we got the thirty day furlough for a year, that I could come home from Vermont, pay the fare. At that time the trains used to take, I remember 10:00, got on a train Six Junction, got down to Winchendon about 5:00 in the morning, this mail train stoped in every back yard and then I had to wait for the bus to go from Winchendon to Gardner, so I didn't get to Gardner until about 9:00 in the morning, something like that. And I went back into Heywoods. I got a job in the pressroom. And what would happen, it was in car seats, so we'd work for a few months and then it slowed up, we'd get laid-off. Then you'd go back in, then you would get laid off and ah,

MN: How long would you get laid off for?

JD: Oh a few months. It was one of these things where you'd go to work for six, seven months and then probably laid off for five months or so. It varied a bit but not too much. I mean it seemed to be almost seasonal. I don't know why. I think it was because of the depression. They weren't buying as many car seats.

MN: Every winter, or every summer?

JD I think it was mostly in the winter if I recall. So, I worked along there for a while, and then one of the fellows that worked in the paint shop, delivering the furniture got killed in an auto accident. So, Con Hurley gave me that job.

MN: Was Con Hurley in the pressroom also?

JD: Oh no, no.

MN: What did you do in the pressroom?

JD: I worked on presses (laugh) stamping out steel for forming steel for the car seat mostly. Then he had carriage parts, we were making carriages at the time.

MN: Baby carriages?

JD: Right. And ah, from the ah, pressroom when I went over to Con Haley's, I was handing out the furniture that Carl Leadbower says he started. I'd get the different, oh, orders and ah, if they had to go in wheat, champagne, or the different colored stains wiped in. They had to be bleached, so I'd bring them to the fellows. Marked them up. The girls would stencil them and give them to the fellows. Then after that, they put in a conveyor, so I was in the paint shop but I was working in the end where the furniture came in, down from the woodshop, and I would hand it out from there to the different fellows that were bleaching the wood, peroxide water glize. Any of this furniture that you see that they had way back was light, ah, that paint color which is champagne, or sort of a yellow color which they called wheat, was all, the wood was bleached first with peroxide water glize.

MN: Water Glize?

JD: That's the name of the first coat they put on.

MN: Were they painted on?

JD: No. No. No. they did it with a brush, but I mean it's not actually paint. It is a chemical. They put that on, then when they put the peroxide, it would bleach it. So that would penetrate the wood. So the wood would be all even now. See the dark and the, ah, all of the streaks they get fairly even. So the fellows would be doing that.

PAUSE IN TAPE

JD: So when they put in the conveyor. I worked on the conveyor tagging all of the furnitures going by with the customer address, shipping labels. I put it on every piece that came out after it was stained. Well, first I was putting the stuff on the conveyor, before it got painted, ya know, this goes in for wheat, this goes in for Pricilla maple or whatever, I'd hang them on the conveyor.

MN: And would you have a list of something?

JD: Out of the stock room, yes. I knew most of the patterns anyway. I had a pretty good memory. Then after that is when I worked and I would put on the shipping labels for the different customers.

MN: Do you know when they put that conveyor belt in?

JD: When the conveyor came in? Oh I'd say it was someplace in the early forties. It had to be, because the union came in somewhere around that time or just before that, I think the union came in 1940, as I recall. It's hard to get the exact date. But,

MN: How did the conveyor look, did it go through the whole building?

JD: Yes, what it did, was it went through that part of the building that was across from the Heywood Place right now, the one that's on the, as you're going up Central St. on the right hand side where the office was, well it's behind the office, running out of that building up towards Cross St. that building right there. And the conveyor would run all the way down to the, it would run to the

JD: (con't) out of the stock room, it come down up through the paint shop, into an oven, out of the oven and I'd put the label on outside of the oven, It go to the cases, like a bureau you'd call bureaus are what we called cases. So the fellows who do the final fittings, waxing the drawers and what not, and rubbing the tops if they had to be polished. Then they were seting them on the conveyor and it would go down to shiping.

MN: So it ran from floor to floor?

JD: Yes. It was one of these that had hooks for the chairs, and had a sort of a triangle down this way, and then a rectangler down here that you would set the cases on. And every now and then as it swung aroun da corner, stuff that wasn't hung up right would break down, ya , oh they had one fellow, that worked right there where I was labeling the stuff, that was the mechanic on the thing. We had a call box there anyway, I mean one of these intercoms, so I worked down there, oh, for quite a while, I broke a disc in my in 1943.

MN: While working on the conveyor?

JD: Someone put stuff on that they didn't have any orders for. It came through wrong. What I was doing, I was puting the stuff in a small space and these big dressers, I put one on top of the other, thats all I could handle pretty well. But while I was doing that I hit one of the uprights and smashed one of my discs at the time, So finally, Oh, in April of 1943. I was operated on at the New England Baptist Hospital in Boston. I went in the 19th of April, operated on the 27th, and I think I got out the 30th of May.

MN: Thats a long time?

JD: And that was in 1943, so thats 45 years ago yesterday that I got out, and the funny part of it is (phone rings) was it was on Sunday, and I wouldn't got out of there except that I told the doctor thursday of that week they had me dangle, and they won't let you up like they do now, so I sat up for 15 minutes, dangled the feet, and then they put you back. And for a month I was flat on my back. They never put up the head rest of anything. Just flat. They did put two 2x4 up there with handles up there that I'd just pull down to pull myself up a bit. That was sort of a rest in a way.

MN: Would you get pain when you moved about? Did you get paid?

JD: No, not only didn't get paid, then a, this fellow George Mathews says well it didn't happen in work, and a, so he was'nt even gonna give me the a Blue Cross & Blue Shield part which was pretty small. Because when he asked me "Well how did it happen",

JD: (con't) I said, I told you how it happened. I says, I hit the upright with the thing, but I was standing up straight, because if I was bent over I never would have stood up and they would have known right then. I thought it was just a strain, ya know that I sprained my back. So, I told him what the story was. Finally the only thing I got out of it was the Blue Cross & Blue Shield thing. I was fortunate, I had a private room there, so it was at that time fairly expensive.

MN: So Blue Cross paid for your hospitalization?

JD: A, yes, well the other thing wasn't Blue Cross, evidently it was, no I didn't get industrial thing. I think the Blue Cross paid so much a week. Fortunately, I mean, at the time Harriet was working. She'd come up on the weekend to visit me up there at New England Baptist. After that, I came back, Bill Sterns got a hold of me, said how about coming in, this was in September, I was out all that summer. I went in to time study. Bill Sterns said how about going in to time study. I went around with them, that was during the war. One of the reasons, I never got into the second world war because I got my greetings when I was in the hospital flat on my back. When I came back, if fact, my wife came back and told them that I was going to be out on Monday, would you know that I had to go up for for a blood test, so the doctor says oh you got a broken back they won't take you. So consequently I never got back in the service.

MN: Were you relieved?

JD: Ah, in a way. I think that if I hadn't broken the disc I probably would have been foolish enough to volunteer the way I felt at the time. But then I was relieved because I thought, its an awful feeling when you got married, then you got hit with the back injury, then you're thinking of going away, somewhere for a few years. Normally, I can hang my hat anywhere and it doesn't bother me one bit. I mean like I was never homesick when I was in the service. I thought of home, but I wouldn't be sick about it. I mean I could adapt very easily. A lot of the fellows there, one of em went over the hill because he was so dam homesick that he threw up and everything. He just couldn't take it. So, a after the injury I went on to timestudy. Its amazing the way I went on timestudy, I went and watched the fellow for one week, and I said, well I can't see where its that hard. He wasn't teaching me much of anything. I didn't think that his attitude, I won't mention names, but I didn't think that his attitude was to good because what I found, was there was four girls working as a team. At one time, evidently they were doing these radar antennas. It looked like a big a, ya know one of these old fashion toasters that you fold only there were tubing was a lot heavier, ya know, they were large. So they were brazing, which was welding with copper or brass and so what they call tacking, the ones that would put the stuff into the jig first, they'd tack the thing and the other ones would finish it up. Well, thats when this was broken up. This was when I got my first lesson in human nature. The fellow broke it up. Two girls working on the

JD: (con't) first part, and two girls working on the last part. and when I was going around with him they says ah, we can't make any money on this, ya know, the ones that were doing the second part. Ah, Its alright he says. That was it. That bothered me a bit. When I went on my own, The girl stoppéd and said, we can't make any money on this. I said, I'll tell you what I'll do. I says, I can't take and, because the rate was all right to begin with. I says, I can't take the rate and increase the rate. All I could do was time both of them. I talked to the other girls and we would probabaly take something out of the first one and add it onto the second one, because this is actually what happens. What happens is the first part he gave them more than the ones that were finishing, so they couldn't possibly make their money. The first job was really good. The second part, they could only do the number of pieces that the first one could, which wasn't very many, if they did five a day, I forgot, but something like that because it was quite a job. They couldn't make their money so, I talked to the four girls together, re-timed them, and told them this is the way I see it. There not getting enough over there. If I take so much off of yours and give it to them, it was perfectly okey, they had no problem with that. Because they knew, and I told them that it would be fair. The girls get along anyway, and a, because they both had a good rate after I split it up. There was no common sense to the way it was split up.

So I went through the war, we had a, oh, they had the fuse jobs, they had the 75 millimeter containers which was what we had for shells when I was in the artillery. They are about 3 inches really, and you get the containers that they would put the shells into, you know, for shipping and like that, or when they were taking them from one place to another. Metal containers.

MN: Was that what you brought in?

JD: No, that was the fuse for the top of the shell, actual top of the shell. The container was, well you'd call it tin, but its ah steel and it had a bottom to it and a cap that they put on top of it, the shell would go inside . This was just a container. This was not a carton, this was a metal container made for the thing. The fuse that I brought in was a part, we made parts on that, I'll get to that part a little later, what we did. I went out and timed a lot of jobs and at that time I would even go out and set up with one of the fellows because we had the fuse job. We had a 103 fuse to and there were different parts that go into it. So, you'd get a heavy metal would come off the, oh it was roughly a two inch bar would go onto the other end of the automatic screw machines. The first part would be made on the automatic screw machine, then after that they had a lot of girls that would be, this was during the war, that would be on a drill line. They would drill certain holes, only up to a certain point, and others would probably tap the holes, tapping is when you put in the spirals for the screws to go in or whatever they were doing to it.

MN: And whats a drill line?

JD: A drill line, is a, you probably seen these table drills, They're a stand, and they a handle and they have a drill chuck and a, so it stops at a certain point, and the girls are working piece work, and well the drill line would start at one end and it would go around to the other end by the time they would be finished.

MN: The one piece?

JD: The one piece. And ah (sneeze)

MN: So every girl would do the same operation?

JD: No.

MN: Girl A, job one, Girl B, job 2 like that?

JD: It would be different holes, like say if it was a, they had a lot of holes on the thing, and each one was set up to do a certain thing, a certain one. They went around. I remember one of the 103 fuses. They had a contract before and the girls at that time just made about 70¢ an hour at the most, and here they were expecting to make \$1.10 or \$1.25 and we got a good contract. I didn't set the other one up. We got a new contract and so the boss says to me, " John you've got to go out there and we can't get any more money, do the best you can". he said that these are the rates we had. The girls were arguing the whole time we had that job. So, see if you can set it up at this amount.

MN: At 70¢ an hour?

JD: Oh the 70¢ an hour, this was piece work. This was what they earned and it was another one of these things that was set up. This was in a lot of companies. People don't realize that can help ruin a company up to a point, that is the people that are doing things in the capacity of control of the earnings of people, by not using a little bit of intelligence. There was a fellow that was setting up the line for the job, so he asked me to come out with him. So we went through and I set it up in groups. Ya know, I'd tell him just take a rough timing, find out exactly what we had. Well we set up the line, and there was hole that was a larger diameter that would not, you could not do it going right along in line, because this was slower. It stood to reason. And what they had before, when it was set up, it was set up for one rate all the way through on the line, well whenever one part broke down, everybody had to wait after that. This is one of the reasons we broke it up and I suggested that on the larger hole they have a swing shift on there, just this one place, so that they would have enough ahead so it could go smoothly.

MN: What is a swing shift?

JD: Well swing shift is, have another shift, say this one works from 7 to 4 , then you have someone working from 4 to 11 or something like that. Getting the business done on the particular operation so that you'd have a backlog there, so it would go along and you wouldn't have to wait for that particular operation. So wouldn't ya know that the girls were all happy. I don't know if they were the same, might have been the same girls or not. But they made \$1.25 an hour which was pretty good at that time. So from ø70 to \$L.25, and it cost us lest than what it cost the first time. The rates, by breaking it up and having that one, we could make a better profit than we did on the first one. On the first one we didn't make a profit. It was just a little bit of thinking along the line.

MN: So you eliminated the slower operation. Rearranged it?

JD: Not only that, its breaking down into ah, ah, groups of three, in other words three would be working together, depending upon what they were doing, so we broke down to groups of three instead of having one wait for the whole line, we'd get them the rate for these three operations.

MN: How did you know to do that John? You had never done that partidular duty yourself, how could you figure that out?

JD: Well, its just probably a thing that comes naturally to me. It was just thinking it out. Looking at it (clock chimes again) Of course I worked with this fellow Sammy (?) Frank , you know when he was setting up the drill line. So I worked with him as I took timings on the different holes just to find out. This, between us worked out for the best, and I'd tell him if this one would take to long, he wouldn't go so deep, the second one would finish the hole, because they all worked with jigs anyway. And all the girls had to do was pull the lever down. This was not anything complicated. Not as far as they were concerned. But you also had someone gauging the holes to make sure if they got out wack a bit, they'd be rejected, so you had to be careful. Common sense would tell you that, if you have one group, this is my thinking, I told them right from the beginning, if you have one group and you have one rate all the way through, ah, the rate is set on the slowest operation and if that operation or any operation boggs down, they all had to wait. So they were not making anything while they were waiting. And this was what caused it. This is why I thought they had to split up into groups, the same way as the other group that I talked to the floor girls and set that up. Finally we had another, thing, there were a bunch of girls that were inspecting all the holes. They have different plug gauges and they'd inspect them, and they wanted to go on piece work, so the foreman there said, "God I don't know, they're screaming, they want to go on piece work". In gauging you know, because they were afraid, thats where they put a plug to see if the hole is right, to shallow or to deep. So they had a whole table full of them. I think they're about twenty girls on them. So I went down, and said well I would take a shot at it. So I timed all the way around, I gave the rate, it didn't sound like

JD: (con't) much, and the whole trouble is that a lot of these girls that were there during the war, they were, instead of trying to find out, it didn't sound like if you said 20¢ or 100 that was no good, that was it, ya know, and the foreman was sort of an easy going guy. But they found out after a while, Hugo Fourth calls up, I get a call from him and he said ah, John you want to come down here and talk to the girls, he says, "they're all up in arms". They said that the rates no good. He says, "I don't know what to do. come to talk to them". I went down and I said, now look, no one is going to hurt you. Try the rate, I know its good. Try it, if its slow you show me where and we'll go over it again, but try it. So they tried it at piece work and found out that they could make out pretty well. So Hugo said to me, "ya know, John, I don't know how ya did it, I talked to and tried to explain to them and I couldn't get anywhere. They were just mad and that was it". He says "you came down and you talked to them for about ten minutes. You never such a happy bunch at the table, they were practically humming while they were working, because the rate was a good rate. It didn't sound good ya know when someone says 15, 20 cents a hundred. Well all it was for ya know, was putting the gauge in the hole, feeling it, taking the next one, and so you could do 100 in no time at all.

MN: Would they be careful if it was incorrect, they would report it?

JD: Oh yes, oh ya they would have to put them aside because the service would through it out. The inspectors from the government. They do a spot check. It wouldn't assemble to well. Then after I did the time study during the war, quite a bit of it, I had one other bunch, this is really something. On the radar they had these service ordering some tubes or wave guides they called them, that went with the original radar. They had a bunch of woman that were sauder the thing. They were getting 70¢ an hour, where the other girls were making \$1.25 or so piece work. They were working day work, but they only have, there were only five antennas that would go out a day, so they could only make that many of them, the wave guides, So Joe O'Brian the superintendant called me and says they wanted to go on piece work. I said they can't do more than five but I'll time it. So I was told why don't you do a study, see what you can do with it. I went over, I timed it, and I gave different girls the rates. I went up there, talking they boo bood me. Oh they were really vicious in a way.

MN: They booedyyou?

JD: Oh ya. There rate was no good. So I says well, I know what they were doing for 70¢ an hour, the rates that I gave them, I knew that they could make a \$1.25 an hour. And do no more than what they did before. It was just in essence giving them a raise. I think, I, it was \$1.25 I figured they could make. So when they booed me, they upset me a little bit. I went over to the superintendant and I says Joe, I gave them in essence a raise, I know what they can make. They can make this much, for the same amount because they can't make any more than that. To make them happy, why don't you give them a 5¢ an hour raise, 75¢ an hour day work and they'll

TAPE 2 SIDE A

JD: (con't) be happy. He gave them the 75¢ an hour day rate. They were mad. There were a couple of them that tried it out.

MN: You told him to give him 75¢ an hour?

JD: Ya, I told Joe O'Brian why don't you give them 75¢ an hour increase of a nickel. They'll be happy probably. But, since I can't change the rate anymore, I gave them for the same work that they're doing right now, at 70¢ an hour so they can make \$1.25 an hour and they booed me so I'm not going to do anything on it. I can't. They'll probably take the 75¢. He gave them the 75¢ and a couple of the girls were smarter, but they went along, they told me, we just thought we'd have some fun and went along with the other girls and we booed you, that the rate was no good. They says we allready tried it and can make \$1.25 easy, now we have to do it for 75¢. They didn't have a real good group after that because they didn't like each other for what they did to themselves.

MN: Did they change it back to the \$1.25?

JD: Oh no. That was the piece rate. Could a made it on piece work.

MN: So they didn't change it back then?

JD: Well no, because they didn't accept the rate, ya know, when they booed me. It wasn't a question of changing it back, what it was, working on a day rate, your not on piece work, because piece work is, your given so much money for doing so many pieces and day rate is your gotten so much an hour regardless of what ya do. And so they were making 5 sets a day. The rate was set so they could make \$1.25 making the five sets a day, that they were getting paid 70¢ an hour for. And just to be funny some of the girls that were smarter went along with the others, thought it was fun, they booed me and it seems that I sort of double crossed them when I told Joe that there not accepting it, so, and I know that its a good rate. Says, give them 75¢ an hour, thats a raise over what they are getting now, so they accepted it, because they couldn't do anything else. See, he was the superintendant, and I was just setting a piece rate which was different. So we had quite a few of those incidences during the war, ya know, where you'd go to one place set a rate, go another place, and you had trouble.

MN: Did you have a time watch?

JD: Ya, what you would do was break down the different parts of the operation they had. And, then you had a formula to figure, you'd allow them so much for their personal, I think it was 10% for personal needs, go get a drink of water, go to the toilet or anything like that, I mean, ya had to allow a little bit on that. You had a formula that you, whatever the base rate was, then you also had, depending upon their effort, we had a maximum of 30% above what they did, you know if someone gave you a real good study. Most of them would just lay down, and you had to be smart enough

JD: (con't) to figure out those that were laying down on the job.

MN: Some one told me, would'nt they all lay down?

JD: More or less, but you could break it down or tell them now go ahead and do it the way you would normally do it. They would listen to you a lot a times. It was perfectly okey, but you could figure out. Once in a while you probably got stuck, but not to often, because you could always break down a different part of it, ya know, of the job. So you'd take the fastest time on this and on that, whatever they were doing. We finally got to where we had motion study, where you could pick it up, lets say like, say on the press, they pick up the piece, you time that part of it, then to put it into the press, time that, then to come down, you take a composite after a while of the times, you could figure out where they were laying down, how much.

MN: Would you film it or video tape it?

JD: No. No. You just mark the different times as you went along. Ya know, ya break it down, pick up a place in the machine press, remove, put aside, so you had it in all these categories so you could look down and across to see if they were consistent or not.

MN: That was called motion studies?

JD: Ya, the motion study, ah, before you could take and go through the whole job, ya know, and ah, time it, say this is it, the motion study would be when like I'd say, If I did that, ya know, I'd look at the clock and mark it, then, they'd put it in, step on the pedal, then take it out, then put it aside, so you'd have all of that to break down. I had one fellow that was working for me on one of the jobs, put down oh, three or four times, he would say the rates no good, I knew the rate was good, I timed it three times and I syss, look, this is what you did. This is what we have. The rate is alright. He says to me, I'll talk to the union, what do you think I'm paying them for. He was just lazy, I mean, he had a good rate but he thought because he paid union dues, they would back him up regardless.

MN: Would you figure out a rate that would allow them to make what everyone else was making?

JD: Depending upon what the base rate was, and during the war, I think this is one of the reasons why Heywoods folded up, and that was, that during the war the company would lean over backwards to get along with the union, so consequently, they gave them just about everything. In fact I had a union steward tell me "Oh we got Dick Greenwood where we want him, we got him over a barrel, all we have to do is roll it, and we get what we want."

- JD: I mean this was the consenses felt where a lot of the stewarts, the way they felt about things at the time. Consequently, when we went back to our own product it was very rough, because they're making money and the company was lenient, conceded a lot of things that they shouldn't have. They should have been a little tougher before then. The company was making good money during the war. Because, in fact, the reason why I know that is because I worked or estimated all the fuse jobs. I was in costs.
- MN: All during the war or from 43 on?
- JD: After time study.
- MN: Oh, time study and costs are different?
- JD: They're in the same department, costs is working things up, in other words you take from the detail part, thats you work all the way up on it from the detail parts to the sub-assemblies, to the main assembly. So when you have costs sheets, you have one sheet with material, labor and your burden for each piece. You know what was your burden is. Right, how much material it takes for a certain thing, that would be on the left hand side, the labor would be under operations, like you timed operations for first second, fourth, we'd have operation numbers for different operations. Like I think 40 was drilling, 25 might have been assembling, I don't remember right now, but you had numbers for each operation that you'd be doing. And so on the sheet, you take the first part, like in that fuse that I showed you before, you're making one little part, the first operation lets say was made out of brass, or lets say was made out of steel. So you have the main part, it was made on the screw machines. You would take the part that was made on the screw machine that would be your first operation and you'd have the material that it took, lets say they had a bar, Oh, 12 feet long or so that they put in the screw machine. The screw machines would have, ya know a, if you never saw one, its a large machine and it had depending upon the type, I think we had five or six tubes where they would slide the material into that is a big bar of steel in each one. It would set up and do an index, go around the operation that was set up to perform, forming the steel, like if go around, one operation would be doing this, the other something else and finally when it came out, you had the whole basic form of the fuse. After that is when you drilled the holes and what not and threaded everything else on it.
- MN: Whats the burden?
- JD: The burden is ah, all of your day work is your burden, oh, like in costs when you had, first you have have the material, then you have the labor which is performed right on the article. you have your burden which includes all your indirect labor, which is all your day work, which goes in with the labor, ya have you're direct, and your indirect. Then you have all of your taxes, your rent and everything that goes into figuring the burden.

JD: In other words, you're paying taxes on the factory, you're paying all your ah, burden is like overhead. See all of the people who worked in the office were a burden. (laugh)

MN: Its an interesting word, huh? (laugh)

JD: (laugh) well thats what we used burden, ya know, and a, that was because there not contributing to the actual manufacturing of the product. All they're doing is doing all of the paper work for it, so whether it is the president of the company, or the vice president there managing things but ah, there not making the product themselves. So they all get lumped into burden, which is overhead. The reason why it was hard to get raises way back when you worked on something like that, was because you were part of the burden. The people who were actually working piece work could make more because getting back to the drill line, the fellows that knew enough to set up the drills and keep them, -ya know, that the girl when she pulled the lever down, just went so deep and the hole was right, setup the machine so that it would operate correctly. They were gotten about I think at the time I did it about, they were getting about 96¢ an hour, while the girls was makin a dollar and a quarter.

MN: Did they know that?

JD: Oh yes they knew it. But, and they would put that fellow on pulling the lever, because he was to smart, he had to set up the machine. he was a set up man. ON any of the machines it was the way it worked. So the piece workers, like you say, they made the money if the rate was right. We switched from war work, went back, ah, we were making carriages and they had a lot of old rates, I know, like when I worked in the press room before, there was one job, no one would take it so of course, ya know, you're the youngest one there, right, and the fellows would give the good jobs, ya know, that ran for a little while, that they could make their money, to their favorites. And you'd get all of the lousy jobs you know when you were starting. I had one that I remember in particular, was making on a very large press, making, ya know these, on the old stoves they had a nickel plated, lets say on a barber chair, lets say a circle, two halves, this was for an old car seat. I worked five hours and made 25¢.

MN: All together?

JD: All together. What they had, ya put this, it was blanked out, on the press there the first operation would be a blank, so I'd have this arc, but its flat. So you put it in this big press and it comes down like this ya know in a sort of a o ring, its round this way because thats the way its made. You had to pry the dam thing out of the press because once it formed it just stuck there and it had to be a huge press because they had to have a gbig blow to get the steel to form that way. You couldn't, it if was thin, it would'nt be any good. Its heavy steel. They never complained about it, and yet these same guys, once the union came in, they were the worse ones. One of them was a stewart, that I worked with before, and I'd tell him, well why don't you complain about this, you can't make anything on it. Its a killer.

JD: Oh no, wouldn't dare. Then once the union came in, well they were the loudest. Well, this one particular fellow, I went down to study, we studied a job because this was after the war and what they had was old rates on the carriages, and a lot of them were real poor. You know, they was set way back. If they were really bad, we had a base rate at that time of 88¢.

MN: What is the base rate?

JD: The base rate is what you worked with to start.

MN: So you can't make less than the base rate?

JD: It was 80 plus 10% personal, so it was 80¢, but you also had the option, amount of effort. If you didn't do 80 plus 10 you were in trouble. Well this particular fellow was working on a job, and oh, I was called to go down and time it. So I went down and timed it. I said, timed it for an hour, and I showed him, I don't know if it was an hour or not, but anyway, I timed it for him and I said the rate looks alright. You don't think I'd call you down if the rate is alright, he says. I said, well this is what you did. So he says, your a crook, you didn't time me the whole time. That was just before noon so I went back into the office, a little bit mad, upset is more the word for it, I mean I wasn't really that angry. I said well I'm going back at 1:00 because I was muttering. Came in, I picked up the board with the watch, went down, I says look, I don't like the inference you called me a crook. I said sit down. I got the superintendant and the shop steward and the foreman, so I started the watch. I said look, here's the counter, I put that down because this is what we do to find out how many pieces. At the start, counter start, counter finish and the time. So I said sit down and work and I'll time you. I said now look at the clock over there. It's 1:00 o'clock, I'm starting this one, look at it now. Timed it for an hour. I said now look, I'm stopping it. One hour. This is your counter. This is what you did. I knew the rate was wrong, it could have been a little better, but because of his mouth all I wanted to do was prove to him that ah what I timed was right. So, he got a bad rate because he shot his mouth off. I would have felt guilty because if I thought someone had a legitimate squawk I'd go over and re-time it, I mean, this was my nature. So when I went back on this one, the steward said well there's nothing we can do, he's right, this is what you did. So did the superintendant. I was covered, yet I knew that it was to close that if he went to get a drink of water, he'd be losing right off the bat, he couldn't possibly make the 80¢, but he proved that he could do it for an hour. Its like timing, what you had to think of was that you could run 25 yards in a certain amount of time, but you'll never run 100 yards in the same amount or a mile. I had another experience in the press room. I went, and this fellow was a real honest one, so he's working as best as he can, and I worked with him before. He says, John, he says, its impossible to time that this way. He says, I'll show you.

JD: (con't) I knew what he was talking about. It was 3/16ths steel. He was blanking on it, and if he, see if you could repeat on blanking, you could repeat. Blanking is making the original part for whatever you were making. So you have a strip, lets say that you're blanking out a part that goes into a carriage, lets say that the strip is about that wide, you have a die that, ya know, has the hole, you had the stops, so after the first one, you just lift it and it stops inside the hole from the blank. You had a skeleton when you got through. Well this was so heavy, and the machines, the friction, the drag would slow it up. He showed me if he tried to repeat that one, the thing was practically stopped, ya know the press, it would practically stop because it was so heavy. So you had to do one at a time. So I timed him one at a time, because if I did it the other way he'd be cheating the company, because he had to stop and let the machine rev up again, because the friction would stop it.

MN: He got a better rate in the end?

JD: It was fair. Was a, if he had done it the other way, he'd get a better rate if somebody timed him and didn't know anything about the presses, because after he did about three or four pieces the thing would stop and he'd have to wait for it to rev up again.

MN: Did he feel comfortable with the rate you gave him?

JD: Oh ya the rate was allright. Ya, he knew it. It was fair the way we did it. But he did it one at a time the way you had to with that particular one. That was an exception.

MN: Would some people make a lot more money in a certain kind of job than people in another kind of job?

JD: Ah, yes. It all depends upon how things were set. You take, Theoretically it depends upon the way you work but also you could be fooled by certain people. I'll explain some of that to you. There was one kid that was working on the night shift, swing shift, actually it was, we only had two shifts. We called it the night shift, it was from four on, so I stayed over when he came in and went over the timing in the press room. This kid is going like a bat out of hell. I'm looking at him, and I said no way can I time this. The guy is honest but he is cutting his own throat. I stopped him. I said, can you keep that up all night like that. He says, how fast do you hafta go when you're being timed.

MN: Oh, he thought he had to go fast not slow? (laugh)

- JD: So I told him now look, I says, do the job the way ya know you figure you could work all day at it, not see how fast you can go because if you go full speed, and you go and get a drink of water, ya know how many pieces you're gonna lose? So I got the message across to him but it took a while to make him understand. He didn't understand ya know that when your being timed, where a lot of them would lay down on the job, he was just the opposite doing it to fast. So we got that one all right. After I did the time studies on carriages, I went in to do it across the road on car seats and bus seats. So I did a lot of estimating. I did estimating on the fuses to then, that we had.
- MN: Did you decide how much to charge the people who were buying it from you?
- JD: This was for the government. What I would do was take the, you'd get the blueprints and everything and ah, you would take the blueprints, workup as I told you the detail parts, the sub-assemblies, whatever operations, and those could be set up allready by the, like I say, this other fellow that I worked with, when I said 'we'll break it down into threes. He said not that way, so ah, you worked with the different fellows that would be setting up the project, because you don't know how you're gonna do it. Later on we had machines that would do the things automatically. Put the thing in the machine and it would fix and do the holes auromatically. You didn't have to worry about the pull handle. So you had to take all of that into consideration.
- MN: How much later would that have been?
- JD: Oh I think that was the next was the Korean War. Ah, ya because we had fuse jobs then. In fact on one of the jobs that we had that was on ah, I don't recall if that was the second world war no I think it could have been the Korean war, because ah, we went over, once you estimated

TAPE 2, SIDE B

- JD: (con't) the job, if you got the contract, see you got the contract from the government. The government always changed their specs as we went along. They kept on changing and after they, so we'd keep track of that and in 90 days they would renegotiate the contract and look at it and add on everything that you added on, they had to give you more money for everything that they added. So they re-negotiated one contract, I remember this fellow, oh, my boss and the treasurer at the time, they went down to Baltimore and talked to them and said this is what we need for the extra, so we had about one quarter of a million dollars they figured they should get in changes. They came back, oh, later this fellow from the office came up and says he would like to go over the figures on their re-negotiation. When they come back they generally find out that they made a mistake somewhere. So McClunnen says I don't know enough about the thing, the treasurer, to begin with and you know more about the dam thing than anyone here. Why don't

JD: (con't) you take the guy out to lunch, he says, and talk things over with him and see whats wrong. So we went down the Colonial Hotel, thats where we'd eat, just sign the check, the Colonial. I'm talking to him about the thing, then it hits me, I don't know how these guys got the idea that they owe us one quarter of a million dollars, all of this stuff was in the 90 days before re-negotiation. So this was in the re-negotiation. We already got that. But I couldn't see where I'm going to turn around and say to the guy, we don't owe you anything, because I didn't know how the treasurer and my boss was going to feel about it.

MN: You didn't have the authority?

JD: Well, they told me to talk to the guy, but they didn't tell me that you make the decision on this. I would have made the decision but ah. I said to my boss, Hugo do you know that all of this stuff here was in the 90 day re-negotiations? He says, ya, he says they don't notice anything. Thats what I'm trying to tell you. So he went over to see McClaron. I think we settled for about \$50,000. on some of the thing. But because of it, I mean, the guy went away happy. Being an inspector for the government, ya know, checking these jobs, made him look good while he beat us down to \$200,000 or something like that and in essence, I mean, we felt alright about it because we knew that we didn't have it coming and thats one of the reasons we sent the guys down. They sent them down after you say that this is it. Someone in government agrees, and sent somebody down. They have the right to open up the negotiations, so thats what they did.

MN: What about the people in the shop itself? Would they get any hostile feelings because you were the timer?

JD: Well, ya, some, not as a rule, I mean, like some of the stewards that they picked. You'd get some of them, and I found out, you'd get some of them that would say, Black is white and they'd stick to it. You couldn't talk sense to some of them. Others were, ah, Rosie St. Jean was shop chairman. all the other

MN: Was he shop chairman?

JD: Well thats the head one of the union in the shop. He's the chairman of the union. All the other stewards were, chief steward is one thing you could say. Rosie, I remember, he was fair. One thing I can say for Rosie he was fair. He worked for the guys. Some of the fellows weren't really that good. But you never really felt much hostility. What used to bother me was if I felt that a guy was honest and he said that he can't make his money on his set rate, that used to bother me. I'd think it over when I got home, and I'd be thinking, I'd better check and find out there may be a reason. Because, sometimes they may run into trouble that they don't run into when you're timing them on certain jobs.

JD: (con't) So I'd go back and check and that used to bother me, but some of them.

MN: Would they come to you personally?

JD: Oh yes. They would tell me, it wasn't one of these things where it was hostility. I don't recall to much hostility.

MN: They might go out and say "Hey john I'm not making my money?"

JD: They'd come over and say, ya know, I can't make it on this John. So, I'd say, lets retime it and find out whats wrong. And you could straighten it out. As long as you, where I worked before on piece work and everything, it, I could understand far better than someone just got out of business school and just got a watch and went in and said that this was it. You got some that were good and some that were real bad.

MN: How many timers were there?

JD: Oh well you had different departments and for instance like I could say they were two of us from the car seat, sometime three. Then you had the woodshop, you had different timers for the wood shop, because the woodshop was an entirely different operation. We were all steel, they were all wood.

MN: And you would just stick in that one area?

JD: All the different departments in the car seat area, whether it was upholstery, or what it was, I mean it was all car seats.

MN: Were there so many things to time?

JD: Oh yes. You had quite a few, you take like a couch, you get the frame first, then after the frame, they sprung up the springs onto the frame, then after that they upholstered. Well one like that there, they would have wood first, and cover with upholstery, but on something like that they would upholster after, and that was a complete operation in the upholstery room. So we had a lot of different things. We even had like cargo bodies during the war that were made out of wood. That was for the army. We had 20 mm shells that they made. It was after the, they even made some carriages with wooden springs. That was during the war I think. After the war when they went back into the carriage making, ah, they finally got out of the carriage business, they were losing money on them. And you had like you say, piecework, you also had some people who would cheat on the piecework. They would do what we called pushing the pencil. They would make 1,000 pieces and put down 2,000. I remember one union steward was caught doing that, but the way he did it, no one checked on him, the fellow got

JD: (con't) reinstated, the way the foreman checked on him, and he was caught dead to rights. The guy counted, he knew how much was in the barrel. This was in the press room. So then he had a picture in the union news, they fired him, He got retroactive pay. They had to rehire him, because, oh, they had the arbitration and the union would have to agree and the men would have to agree with the arbitrators, and they got paid only on the different jobs that they had arbitrated. So these arbitrators would generally go for the union regardless of, ah. I remember one of the cases, and that was the one that was so flagrant, that the lawyer said that this guy would be hung at any court of law in the United States. He says "but what are you gonna do". "There's no was the arbitrators gonna rule against us". In the contract it says that whatever their decision was it was binding. So the same guy is working in another department later on, so he tries something crooked again, and this time they got him dead to rights in the right way. You see I think that what the foreman did is that he took the guys card and he changed the amount or something like that is the reason for it. But he got canned the second time, that one. He got canned for good.

MN: So people kept track of their own amounts?

JD: Oh yes, because you get it off the machine, you right it on, they had a piecework list and on each line you put the part number you did and the rate.

MN: Would most people be honest about it?

JD: Yes, most people were honest for the simple reason that the foreman would go over the things before he would turn them in. In other words, if you punched your time card, and in the time-card you had slots for what you did, and you start cheating, I mean sooner or later, you're gonna get caught at it. Then I was on cost (drill sound) oh for quite a while (drill sound) in fact I went out to Chicago on the Pullman Standard to figure, to show them how and what it would be, and that was just one mechanical drawing and you would have to pick all the parts off of that. Pullman Standard made the sleepers. This was suppose to be in a roomette (drill sound) before you had a lot of different passenger trains and we made the seating, transportation seating, that I worked on. Its something that I knew backwards and forwards after a, because you get all the detail parts, go all the way down, get all the assemblies, finally you start with one sheet, another sheet when you got through you probably had on one car seat like the 8-20, I remember we had, there would be different sizes, ah, the seats for the cars, they weren't exactly the same, you'd have the same parts, what you'd have is, the seat could be 40, 41, or 44 inches. So some parts that went into it had to be different sizes. Others were standard, all the same parts.

JD: But outside of that they were all standard. So when we had costs we had to figure, and we use to drive some of the auditors crazy when they would come over and talk. Its a brand new order that would come in, you'd give them one, ah, price on something, "Well how come you don't have the labor and the burden on this one"? Because this part is made right direct to the order. I says whereas the other is a stock order. Like lets say if we were making like that lamp over there or whatever. If they made different size lamps with certain parts, like lets say the top part or whatever, when you do all of them, it was cheaper to make a whole lot at a time, and thats what we called a stock order, and the other parts that were special, ya know, different sizes you'd make those right to the order. We'd have an order from the railroad company, and we'd make those exactly right to the order, and the other stuff was charged to the stock order, so we had to put on the burden and labor. I remember one order that came to me, says, what do ya mean and how come you don't have this and you have it on the other one. I said because thats the way we do it. This is charged to the order, this is when their checking the inventory. I says that is why it was priced that way, so we would take the labor on the order itself, we booked that as inventory and the stock orders worked differently. Thats why we only got the material on the ones that are charged to the order. Well the ones that knew me, after a while, in fact I remember when John Shannon was boss he would even come over and he'd tell them, look if you don't know where to find it, if the fellows can't give you the answer, he says, you don't know where it is, ask John and he'll tell you what the answer is. He'll find it regardless if its in his department or not, you'll get it. In fact the girls in the payroll, when I was working during the war, getting stuff, from the assistant foreman would get paid 15% of what the pieceworkers did in their department.

MN: And is that what you worked when you were in the cost department?

JD: No, No, I ah had a figure there, that was a part of the job to figure what they would get paid. I'd go through the payroll tickets, and what I'd do, is take a look at them, I pulled em out and handed them to the girl who was charge of that part of the payroll. I'd hand it to her and I says check this one out. I'd get another one and check, it was just a natural thing with me trouble shooting, ya know, and I could spot something that was wrong and so I'd take it out and she would say "dam you". She says "I'll betcha you won't find any more in there that are wrong" I was going like this and pull them out, because it was just, I'd get a flag saying this was wrong.

MN: Wrong in what way?

JD: Well, its figured wrong, instead, like the girls, ya know would extend the different things on the time tickets and they were paid from the time tickets. Well the amount lets say automatically was wrong, lets say, as far as I was concerned. It was just something that I had, well lets say I was a natural born trouble

JD: (con't) shooter. Then after in the cost department, I was made charge of the payroll department.

MN: In the cost department did you get a salary?

JD: Oh yes, in the cost department, that was part of your management. That was a salary. You didn't get paid, well in real management you got paid overtime, because I remember around Christmas on the inventory we got paid overtime.

MN: What's real management?

JD: Well management was when you were at the head of a department. Like, when I went into payroll, when I was in charge of payroll, then I didn't get any overtime. So I worked in payroll and that's what I was saying when Carl was talking about this fellow that they had that was sales manager, Louie Albright, he came down, and we had so many different, this is another thing. We had entirely too many different different lines of furniture. The upholstered furniture, you know you'd get different types of upholstery and it was a different number, depending upon, like if you went into a store, and if they had just one color all the way through all the time it would be boring, I mean you probably wouldn't like that color. So all of the different upholstery, you had all of the different finishes, like you had arms on the thing, and that was finished, ah, we ah, had the original what they called computers, that were like accounting machines, you had to, you had a board and they had to be wired up that way, instead of the way they do it now on the computers, you had to wire, that things go from here to there, and then the thing would print it. That would be set into the machine and just slapped in the same way that you slap that, it works about the same way. So he wanted to put down all of the ah, all of the sales so that he could analyze it. By color, upholstery, and everything else, so we put it on the machine. We'd do that once a quarter or once a month, I forgot now.

MN: This would be in the 1950's?

JD: Ya, it was in the 50's, so ah, what comes out, that was probably the late 1950's or close to that (clock chimes) You'd get a file this big. I brought it up to him and put it on his ah, desk. What in the heck is that, he says. That's what you asked for. I don't have time to go through that he says. You had a lot of the management at that time, you know, computers were fairly new. They thought if you got a computer, because they were getting in the computers, in fact, I went with the treasurer to different places and we looked at some of the work, and you know what you'd get. We went to a place in Worcester, and they had a, one of these similar to what we had, you know you'd put cards in and the card would tell you what to do. They'd keep extra cards. So we went over to this paper company. They had Remington Rand I think it was.

JD: (con't) And so they took, they had sort of an entry ya know, that opened up almost like a door on this machine, they had this deck of cards they put in there, took two minutes to print up the whole thing ya know, so the guys that are trying to sell us the machine come over, so the treasurer says "look, you know more about them than I do, why don't you talk to them" They came in, said "what did you think" I says I was duly impressed. We had a pre-punched deck of cards, with a prepunched program, put that in, had it printed out in 2 minutes or whatever it was. I says, I was duly impressed with the works of the machine but how about the work that goes in before we get to that point. I said I didn't see any of that. They (laugh) didn't bother us any more. because this was what they tried to do. You know people were impressed. I remember the treasurer at the time telling me "you know what we want is to pick up the phone, you get the information, and computers don't work that way" This is, they all had the idea that you know, you get the information that way, just press a button. A computer actually works in such a way that its like different mail boxes. You put everything into a certain mailbox and you can get the information out of that mailbox if you address it to that mailbox. So I went into the NCR computer and it was a little more sophisticated computer. So what they did is, they had some young fellows that went to school and took that over and I worked to show them all different ropes at the time.

MN: Still payroll?

JD: Yes. And ah, then I took care of all the errors that they might have, ya know like if somebody, if someone come over and said this man didn't get paid enough, somethings wrong. I'd refigure the thing and find out what went wrong and we'd make out the checks for the difference. Then in 1966, they had problems over in Heywood Wakefield Co. in Canada about 85 miles above Toronto, we had a plant up there. So they sent me up there to find out whats wrong because the manager would say were going to pick up \$50,000 at the end of this year. And, when they took the inventory they not only didn't pick up the \$50,000, they lost \$50,000 besides or \$100,000 dollars, I forgot now. They had Ernst & Ernst up there come in and take a look through, see what was wrong, didn't get any satisfaction, they still, the books didn't match what they had for inventory. So I spent ah, 12 weeks, off and on in 1966 there straightening up their accounting system. What I found was that, ah, the left hand didn't know what the right hand was doing. They had two sets of books. Management was poor in this respect. They paid Ernst & Ernst \$25,000 and they didn't find anything. I went up there and found right off the bat that the fellow that was working in purchasing, you see you set standards and then you have to take a variance, if you're working in the business of cost. Your variance between what you have in things like piece work and the job that you give a fellow to do, say 50 pieces, he can't possibly work piece work cause its set up that 50 pieces will be done in two or three minutes, setting up and everything else, so you pay him day work. Your suppose to book the labor variance. They had no way of doing that. Also, you take a material variance, you set a standard so that you have in your cost, you know when you set up a standard for

JD: (con't) the material, you use a certain figure and if that figure varies you have to book that variance. Like lets say I have \$10.00 for a certain thing as a standard in cost, and it goes up 10% so its \$11.00, so you've got to book the variance of the dollar on material or you'll never balance. Its like a check book. If you've got 10 and it goes up to 11 you've got to take the difference of the 10%. So what I did is I took the cards that they had in the plant and made a new time card for them so we could book all the labor variance, all the labor variance that it was suppose to be against what the number of minutes or hours that you worked day work at that, what they got paid, and over here you'd over here you'd have the variance. So lets say its suppose to cost you, something at 50¢ a hundred, which wasn't that much. They couldn't set it up, by the time they set it up to do the job and whatnot. When they started to do the job they did it in no time at all. Lets say its a special job. Lets figure they worked an hour on it and they got paid \$1.50 just as a round figure. You'd have to take the difference between 50 and \$1.50 and put it on the card. See they figure that after in the payroll. I made the card so that I had all of this. I designed it myself. The fellow in purchasing was an old timer. What he did is, if anything went up ten per cent, now they didn't revised the cost books. If anything went up over the 10%, he'd automatically change it. So lets say you're buying something for ten dollars and it went to twelve dollars, he'd change the standards to twelve. So when they came in, he had two dollars more for the part than what that they had in their cost.

TAPE 3, SIDE B

JD: (con't) And unless you revise your cost books, you never change your standards until you revise your cost. Every thing goes up so you've gotta revise your cost, you've got to go through all of your cost books. So I had to set up, I told them to ah, take away the book that he's got, because over there they were fighting the revolutionary war ya know, really. In that part of Canada, Ontario, from Toronto all through that area. I remember they were introducing me to one fellow, ya know, said I was from, ya know it was in a club after work.

MN: What club?

JD: Oh, it was a club where we'd go to eat and watch TV maybe a bit after working hours.

MN: In Canada?

JD: In Canada. This was just across the lake because we were up near lake Simco and lake Couchichee (?). So this fellow wouldn't shake hands with me because I came from the United States, started the revolutionary war. I had to tell him that ah, Look I don't even know, I wanted to be friends. Finally he seemed to want to shake hands with me but I found out that there was an undercurrent all the way through there and ah, but some of the people in the office, I think that I got one of the best compliments that I could get up there. They says, ya know, we can't understand it, most of the

JD: (con't) other fellows, when you come from the parent company, they always feel that way about the ones that come from the parent company because most of them through their weight around. He says ya know, can't understand it. Your more like one of us than these other guys they got over here. Ah, I chuckled at that one. They meant it and, ya know, ah, I know the new manager up there, at the time, when I, you know the purchasing agent, you know throw away the book and everything like that. I told the manager, well what you've got is two sets of books, take away the book over there and add what you have at cost in the costs books and you'll be okey. So ah, I found out after what worked up there. off and on, I come back, say I'd be trouble shooting the different things at Heywoods and when it came to the first of 1967, I was suppose to go up there and do an inventory and find out how all of my labor worked out, being up there for twelve weeks off and on. In the meanwhile they were having a problem at Simplex Time Recorder paying the bills, so my brother-in-laws father died and they says, will you be pall-bearer, ya know, I says you don't have to worry about missing work or asking me, you know I will, so when I got the telephone call, they asked me to come over. They wanted to talk to me. He said "I found out that it wasn't anyone real close to you, ya know, here at the funeral". So I went over probably about 2:30 or so, maybe it was on a tuesday afternoon in January, probably the 8th or 9th, something like that. I went over and I talked to Clarence Phillips and he said "Ya know, John, you're right in transition right now, the only jobs that we have here, he says, I know dam well that you ah wouldn't be happy with what we have for the simple reason that they wouldn't tax your skills at all, so they have a problem in Simplex. I know that you could handle it. There having a problem paying their bills, so why don't you go over and talk".

MN: This was Heywood Wakefield?

JD: Ya, this was the treasurer of Heywood Wakefield. At the time, thats when Heywoods was having problems and Kurt Watkins had them all buying the stock or they would have been liquidated by the fellow that Carl Leadbetter was talking about. Ya know, the one that wanted to corner enough of the stock and then liquidate it. At the time in the 50's we had, going back to Heywoods, the only thing that Heywoods could get money on, they couldn't get any more from the banks, they could only get on their goods that were either raw materials or finished goods, that they could liquidate in a hurry. So it was commercial credit that had one fellow in there keeping up with a perpetual inventory. And the money that they would loan from Heywoods to other business was only on what we had in finish goods or raw material. Work in process, like partially going through, you couldn't sell it to anyone. Lets say you had a sub-assembly on a chair or a case or what, when it was all finished they could get rid of it. There was value there.

JD: (con't) You're raw material that you start with lumber and what-not, they could sell that. So they had a perpetual inventory on there. Whatever they had that they could get rid of, they would loan you that much money at 10% at that time. It was hard to keep going when you have a company that was paying them that much and all there getting, because the banks already gave up on them.

MN: Why did they get in such financial position to start with?

JD: Well the reason they got in this position to start with is as I said before, where the stewards says we got them over a barrel all we have to do is roll it. Some of the things that they went along with in the union contract hurt them. They should have been a little more ridgid when they first started when they first started.

MN: Rigid with the union?

JD: Yes. During the war, when they were making money, they gave in and they gave a lot of things that Companies probably wouldn't have given, or they wouldn't have gone along with. It wasn't because they weren't making money at the time, because they all were. In fact they started I think iit was in 19-- Oh I forgot exactly, they started to share the profit plan for all of us that worked in the office. So for every five person that got started, in 45 or someplace around there, I maybe wrong but, it doesn't make that much difference. What they did is start a share profit plan for every \$100.000, 15% they would share with each employee. You had to be in ten years before you, before it worked. Ya know, if you left before 10 years you didn't have any vested rights in it.

MN: Would you pay any money into it?

JD: NO, No, No, this was out of the company profits. It was just for the salaried employees, that got this. So we got quite a bit there for a few years and all of a sudden, one of the reasons why they did it, was because it wasn't costing the company much of anything because of the tax structure at the time. In the meanwhile the tax structure changed, and so, they were giving all of the money, it wasn't money they would have paid for taxes. This was why they did it in the first place for the federal regulated thing. Quite a few years before they found out what they were doing was, paying their own money out. So all of a sudden we didn't get any more on that.

MN: Were the people mad?

JD: Well there was nothing they could do because the company was just giving this to you out of the profits. Did the foreman

MN: Did the foreman or the group that you were in have a union of their own? Did you have anybody to speak for you?

JD: No. No there was no union. No union for salaried employees.

MN: Was there a need for one?

JD: Might have been a bit, but I personally didn't care for unions for one reason, and that is I don't mean that they were 'gto good in certain cases because labor was exploited way back, but the unions from what I could see, just did a reverse from what the companies were doing before. They were exploiting the companies and there were more companies that were going out of business of the unions. Ah, I know, they argue pro and con, people say it wasn't just the union that it was management. I found out, where I worked both sides, that it wasn't management alone. Part of it yes. I ran into stuff where they had someone in management, I remember certain things in Heywoods where it was an act of God that they had a fire, and we didn't have to pay them for coming in in the morning and they couldn't work because of a fire in the place. So the fellow that they had working in management, helping the plant manager, talked to the union steward. When the union steward talked to him, he says, ya, we'll pay ya know, for today. So that was a few thousand dollars. Well I was talking, I know the steward, and I was talking to him and I said this is an act of God, you can't get paid for this, ya know, because of the fire, and he says, ya know John you're right but we're going to get paid. This is why, the guy always told us we were going to get paid. He says, "I know that we shouldn't, but he already made a deal and said that he was paying us for this morning, everyone in the woodshop".

And so I went over and talked to the plant manager who was one of the Heywoods and he says, John, he says " as long as we told them we gotta go along with it. I don't want to go ahead and make him look bad". So things like that happened.

MN: He didn't want to make the union look bad?

JD: No, no, his representative is the one that dealing with the union for him, and it was part of management, it wasn't the union guy. The guy from the union was just a steward in the department but he belonged to the PACC at the time. I knew the guy, I'd known him since he was a kid. I'm the one that says to him, that they don't get paid, and he says "we do".

MN: Was there any conflict when you would go outside and you would socialize with people? Back in the plant they were the union and you wern't?

JD: No, heck people are people. I mean I always felt that you don't change. I mean if you're ah five years old you feel a certain way, you might get a little smarter but you feel you're the same person regardless of if you're five or seventy. It doesn't make a bit of difference. Unless you're ah, stupid and you think that you're position makes you better than the other one. I mean, thats one of the worse things that you could do.

- JD: (con't) You know if I had people like that, well we had one guy there that when we would go out, lets say, we'd go out and he would talk to us and everything, real buddie. He'd come in in the morning, you'd have to say, I use to do it just for the hell of it, I'd say good morning to him just so he would have to say good morning. He was afraid that if he got friendly inside the plant that you'd ask him for a raise. I think thats the way he looked at it. Thats the way I say it. I got a kick out of it. One of the, ah, owners.
- MN: And how was the social inthe plant? Would you go out with the people that you worked with?
- JD: Oh yes. We had parties and whatnot. Yes, like in the cost department, we had different parties. We had Christmas parties. I remember one of them we went fdown to Barre. We all went with our wives.
- MN: Would you see them, like would they come with their wife for dinner or something?
- JD: OH we use to see them, there wasn't to much of this The only time that we had something like that was when some of the fellows from Heywoods and some from Florence Stove, because the fellow that was teaching the course that was a university extension course at the high school, evenings in cost accounting, he went through a book this thick one winter. Then we had a test on it. Well we had ah, one, two, three, four, five, I think they were seven of us from Heywood Wakefield that took the course, in cost accounting, and ah, believe it or not there were only two of us that passed. One of them was Bob Ryan. He was the treasurer after. Just to show you how business worked out for some of the guys, this fellow Bob had ah, polio when he was a kid, so one of his arms was useless. I was very friendly with him. He was an only child. His father was the president of the First National Bank, which is now Safty Fund Bank, and he was grooming him to become president. Bob went four years to Phillips Andover, went four years to Yale, and three years to Harvard Business School. His father died just about the time he graduated from Harvard Business School. So he got himself a job with all that education for, like he told me, \$35.00 a week at Heywood Wakefield.
- MN: Why did he do that?
- JD: Because that was the only thing he could get from the depression. You had to live through the depression. I mean, like at home, when my father was losing these jobs it was during the depression.
- MN: Would Heywoods still lay people off during the depression?
- JD: Oh ya, it was at the end of the depression when I would be laid off from the car seat press room and then come back and get laid off. It was just one of these things.

MN: Let me ask you one thing before I let you go. Did you read the shop news?

JD: Oh ya, the shop news, everybody did.

MN: What kind of articles did they have?

JD: They'd be all about the people in the plant. I mean it was one of the better papers that I've seen as far as shop papers goes.

MN: In what way?

JD: Well it was better than most of the industrial papers that you'd get. This was a community thing. It, like they said, they had through the keyhole just to give you an idea, I went with my boss, and by the way this one here was always up-tight, he was brought up so strict by his father. His father was an immigrant from Sweeden. This boss of mine, anytime he said his father would give him a boot in the rear end and he was very up-tight. I mean he wasn't relaxed at all, regardless of where. I'm talking even about in work. His wife was his secretary in our department so they both were working together. It gave me an idea. I asked him how can you work together all day and then go home. (clock chimes) He looks at me and said because we love each other. That was, well what I was going to tell you is, in the shop news to give you an example, we went fishing the first day of the season. The season use to open in April, I think it was. It was a cold day. We went trout fishing. It wasn't to good. So, we went down to Quabbin. There was a sort of a little inlet. You could see the sand in the bottom and I didn't have hip boots. I wasn't going to go across it. I said I'll go around, ya know we were going over to fish on the bank. So he starts going across and gets about in the middle and he never pulled up his hip boots, water went into the boots, (laugh) I can just see him standing there watching (laugh) laughing. So he took off his socks after that, and he takes his socks and he puts them up on a bush, and he's fishing. So Todd Brodeur, I told Brodeur about it, so Joe Car makes a cartoon with the two guys fishing with socks hanging on the blueberry bush (laugh) and a little story about it. Oh, he was mad. He was always up-tight. He couldn't see the humor in it. These are the sort of things that could happen. There was humor in it. There was serious stuff. It was really a good magazine. Like Carl says, this crazy kids thing was what really put it over. You know everybodys kid would be in there. You'd have about, at least a dozen pages of kids. You know when you saw their pictures, very small, so that was a good thing they had.

MN: Was it political?

JD: No. You mean Democratic, Republican, nothing like that at all. It was strickly Heywood Wakefield community itself. That was it. There was nothing there that said, the democrats, you vote for this one and you vote for that one, and at that time I don't think people were

MN: Did they talk about unions a little bit?

JD: No, they never talked about unions to much in there either.

JD: (con't) I mean the people that belonged to it would be in there. You had bowling teams. You had different parties that they would have, like we use to have a corn roast every year. We had an outing every year. We had softball leagues among the departments, because I played in that. A lot of things would go on. I'm just trying to think if we had any Heywood dances. No. I think, no I don't recall that they had lunch at all, but there is something in the back of my mind, and thats towards the end of it, they had a place where the prople would eat lunch. I don't know if they brought it in themselves or not, because that was out in the plant on the first floor. Some of the work after the war, because, ya know, because where management was lax during the war, you know giving them everything, after the war a lot of the work was shoddy and they had these guys where they could repair the stuff that they ruined at 100% which was their average. So if their average was \$2.00 and some odd cents an hour, this is what they would get for repairing what they ruined. That is, that they got paid piece work for. So it cost you twice as much on a lot of stuff. This was a bad part. This 100% stuff.

MN: Let me stop you a minute. They told you at Heywood you could stay there or go to Simplex.

JD: Ya. The treasurer says, they have a mess over there so you can go over there of you can stay here, but of course, he says that you know that its a better going company and whatnot. So he says you go over and talk to them. I went over and I had an interview with them. I says well I think I'll take it. I said when would you like to have me start. They were burying Kurt on Wednesday, this is on Tuesday afternoon. I got out of there about 4:30 or so.

MN: This was Kurt Watkins?

JD: Ya. He died a couple of days before. I went to his funeral. I came back, they says thursday morning, so I came back on Wednesday morning and Clarence Phillips the treasurer asked me well what are you gonna do. I said I decided I'm gonna take the job. He new that it was a better place. And I started, what happened was what they had wouldn't have been a challenge. He said I would have been board. What I did was I told them that morning I'm taking it. He said when are you going over there. I said tomorrow morning. Oh my God, he grabed the phone, he calls up where they had most of the stock, you know simplex was saving it. He says look, he says he'll be over here, if you have a problem just call up and we'll let him go over and straighten it out, but he's starting thursday. This was the way it happened. So I drove up to my regular parking spot on Cross St. where my name was up on the fence. Parked there and walked over to Simplex for about a month. People didn't even know I left, I didn't even get a chair. I parked at Heywoods and walked to Simplex, like Carl says from Heywoods, never got a chair. Received nothing. Just walked in one day, worked in Heywoods till the end of the day, 5:00 p.m. The next day I walked over to Simplex, parked in my regular spot and most of the people hadn't even known I left. This was after about 30 years.

MN: Thats what I wanted to ask you about another day, if the work was

MN: (con't) different or the same?

JD: No it was not different because I was manager of accounts payable at Simplex. What I was doing in Simplex was keeping a big sheet of everything we paid out. I had a computer connected to a key punch and what they would do is, work on the computer, and punch cards for the detail, like once he had an invoice, he'd take each line, and then after they would give you another card with the total amount of the check, and then they would print out the check on that computer. So we'd get the cards and the cards would go over and I would have to balance them everyday. Look at them and find the errors and make out this big accounting sheet. It'd work somewhere between 10 million to 18 million dollars was the most we'd have on the thing in a month. It was entirely different from what I did before, but it was still one of these things that you always had to more or less how to trouble shoot different things. If they had a problem, its like in Heywoods, I would be asked, ya know, to come up with some figures, they'd generally give it to me and at Simplex, right before I left, when they went to the new system, went on line, the girls went and screwed it up a bit. They had, we had a customer number for each a vendor number for each of the vendors, and ah, no it was a customer number, whats the matter with me, that we were paying also. They were all vendors, lets put it that way, because customers would be receivables. We gave each one a number. If the girls got the wrong number, just hit one wrong thing, I was trouble shooting, went through the printout in the computer and before I left, I got a quarter of a million dollars back that was paid in error. It'd be one vendors number and he would be paid another vendors invoice. So I had to get it back, because then this one would be complaining, they didn't get paid. You had to trouble shoot.

TAPE 3, SIDE A

JD: (con't) You either had to, this is what I was trying to say that for me it was just natural for trouble shooting. One of the things that I use to like more than anything was problems. I got so I could really work under pressure and it never bothered me. What I'm talking about bothering me, at first I was very, oh, sensitive about different things going wrong and I found out. It took a little bit of doing but, but just through my own effort, I found out that, all you had to do, was make up your mind that things would come out one way or the other. So I went through and I was in one heck of a mess, at one time, when we went on vacation, and the things off punch for two weeks and the new guy that they had in charge, oh, they were building the hierarchy, so I was answering to him, he was another major accountant. Never got the dam thing straightened out, repaired. I came home and we had to work until 8 or 9 at night and saturday and sunday. We were there in November, and this is one sunday, it snowed about a foot. It's a good thing I had a front wheel drive car. I worked from 7 to about 6:00 got out of there and came home at 9:00 every night, because I couldn't have

JD: (con't) have the girls straighten it out. It was three weeeeks of garbage. I knew all I'd have to do is look at what we put on our computer. The other one they couldn't do anything because it was all garbage and thats what I had to straighten out, new cards. I got it finally done. That was just before I retired.

MN: What year did you retire?

JD: I retired in 1980. I was 65 on December 28th in 1979 and I didn't want to retire in the winter time, so I stayed until May. I earned a little more than I should have for that year so I had to pay the social security back a little bit, not much. Oh, they told me, will you come back as a consultant, but I says, not to shuffle papers. If it is a problem, I would think about it but I'm not sure.

MN: Did you ever go back?

JD: No, ah, because what happened there, the guy that was in charge of the morgue, well all of this stuff, we had a suit against paper compannies which was a class action suit. I got all of the stuff together which we over paid, and I had it in a box, you know that retired carton, and the fellow that had the morgue, ya know, they asked him, I knew him pretty well, and he had no idea where in the hell he was going to find this stuff. I already had it all compiled. So he called me up at home. I got three or four calls on different things, just because I was a natural trouble shooter, the problems would always come after me, to solve the problems. This is why when you asked well how did yqu know to do this, it was just thinking about it, it had nothing to do with genius or anything like that. You had to figure it out for yqurself. That is the best way. Its the same way if your going to go anywhere, if you plan it out, think it out first, you don't go the long way, if there is an easier way to do it.

MN: But it sounds like you were pretty involved with your job/ in that your work was the central part of what you did every day?

JD: More or less, but I got so that when I got out of work, I would forget that I even worked in the place after a while. This was what I started to tell you before. What I did was I went along and